



The Gramophone Shop, Inc.

Record Supplement

for

March, 1948

EIGHTEEN EAST FORTY-EIGHTH STREET
NEW YORK 17, N. Y.

CODE SYMBOLS

Used in identifying the make of records reviewed and listed in
The Gramophone Shop Record Supplement

AS	L'Anthologie Sonore	MC	Musicraft
B	Brunswick	MS	Sonora
BAM	Boite à Musique	MW	Hargail
C	Columbia	OL	L'Oiseau Lyre
CAP	Capitol	P	Parlophone
CET	Cetra	PD	Polydor
CM	Columbia Masterworks Set	PIL	Pilotone
CON	Continental	SON	Sonart
CX	Columbia Two-Record Masterworks Set	TC	Technichord
D	Decca	U	Ultraphone
G	Gramophone (HMV)	V	Victor
K	Keynote	VM	Victor Masterpiece Set

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THE GRAMOPHONE SHOP, Inc.
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The Gramophone Shop, Inc.

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18 EAST 48TH STREET

PLAZA 5-1875

NEW YORK CITY



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Editors of THE GRAMOPHONE SHOP ENCYCLOPEDIA OF RECORDED
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Vol. XI

Record Supplement for March, 1948

No. 3

SPECIAL NOTICES

Beginning March 5th, the telephone number of The Gramophone Shop will be
PLaza 5 - 1875

Price Changes

Victor has announced the following price changes:

10" Black Label records are now	75¢ each
12" Black Label records are now	\$1.00 each
10" Red Seal records are now	\$1.00 each
12" Red Seal records are now	\$1.25 each
10" Purple Label records are now	75¢ each
12" Purple Label records are now	\$1.00 each
12" De Luxe Label records are now	\$2.00 each
12" Gold Label (Heritage) records are now.....	\$2.50 each
10" Green Label records are now	75¢ each
12" Green Label records are now	\$1.00 each
10" Teal Label records are now	75¢ each
12" Teal Label records are now	\$1.00 each
10" Rose Label records are now	\$1.00 each
12" Rose Label records are now	\$1.75 each
10" Albums are now	\$1.00 each
12" Albums are now	\$1.00 each
Showpiece Containers are now	25¢ each
Recordrama Albums are now	\$1.25 each

These prices include Federal excise tax

BACH (JOHANN SEBASTIAN)

BACH: Matthäus-Passion — Excerpts, Vol. I. (Sung in English). Soloists, Bach Choir & Jacques Orchestra conducted by Dr. Reginald Jacques with Dr. Peasgood (organ) & Dr. Thorton Lofthouse (harpsichord). Seven 12" imported records (14 sides) in set D-EDA43; price complete with album \$15.75. (Available in automatic sequence only)

Contents: No. 10, Buss und Reu; No. 12, Blute nur; No. 19, Ich will dir mein Herz in Tränen Schwimmt (omitted in the recent HMV set); No. 25, O Schmerz!; No. 26, Ich will bei meinen Jesu wachen; No. 44, Wer hat dich so geschlagen; No. 45, Petrus; No. 46, Da hub er an sich zu verfluchen; No. 47, Erbarm dich; No. 48, Bin ich gleich von dir gewichen; No. 51, Gebt mir meinem Jesum wieder; No. 53, Befiehl du deine Wege; No. 54, Auf das Fest; No. 70, Sehet, Jesus hat die Hand (omitted in HMV Set); No. 70, Wenn ich einmal soll scheiden; No. 73, Und siehe da, der Vorhang im Tempel; No. 78, Wir setzen uns mit Tränen nieder.

This performance is not particularly Bachian in feeling. A large chorus is used. Only one of the soloists, Kathleen Ferrier, can be considered other than adequate. The recording is stunning, but the performance in the recent HMV set leaves memories too vivid to erase. Also, the selections are taken in rather random fashion from the complete work, rather than a group of consecutive excerpts.

BACH: English Suite No. 3 in G minor. Isabelle Nef (harpsichord). Two 12" imported records (4 sides), Nos. OL-122/3; price \$4.40.

Isabelle Nef gives a satisfying performance of Bach's Third English Suite. This is a first recording on the harpsichord. Alexander Borowsky has a recording played on the piano, but that performance is not particularly well recorded or played. The present reading is drawn from our stock of l'Oiseau Lyre records.

BACH: Brandenburg Concerto No. 2 in F major. Pro Musica Orchestra conducted by Otto Klemperer. Two 12" records (4 sides) in Set VOX-619; price complete with album \$5.25. (Available in automatic sequence only)

BACH: Brandenburg Concerto No. 3 in G major (3 sides) & Bist du bei mir (arr. Klemperer) (1 side). Pro Musica Orchestra conducted by Otto Klemperer. Two 12" records in Set VOX-620; price complete with album \$5.25. (Available in automatic sequence only)

We have received two more Brandenburg Concertos as performed by Otto Klemperer. These recordings are not very satisfactory from a technical point of view. The orchestra sounds muffled and there is quite a bit of surface noise for vinylite pressings. The performances themselves are a bit heavy-handed compared to existing versions. It might be added, however, that a harpsichord continuo is employed. The orchestral arrangement on the last side of the third Brandenburg Concerto is carelessly labelled "Nun bist du bei mir." This sort of transcription is completely out of place in such a project as the complete recordings of the Brandenburg Concertos.

BEETHOVEN (LUDWIG VAN)

BEETHOVEN: Sonata No. 1 in D major, Op. 12, No. 1, for Violin & Piano, Joseph Szigeti (violin) & Mieczyslaw Horszowski (piano). Two 12" imported records (4 sides), Nos. C-LX1018/9; price \$5.24. (Available in manual sequence only)

This early Beethoven Sonata was dedicated to Salieri. As far as we can trace, the only other available recording is by Fritz Kreisler in the first volume of the Beethoven Violin Society. Menuhin's performance has been discontinued. The present performance is magnificently recorded. Joseph Szigeti has specialized in Beethoven Sonatas in concert for several years. It is therefore very fitting that he should record this comparatively unfamiliar work. The pianist gives him superb support. Mr. Horszowski has been away from the recording studios far too long.

BEETHOVEN: Symphony No. 9 in D minor, Op. 125 ("Choral") (Sung in German). Soloists, Berkshire Festival Chorus (Robert Shaw, director) & Boston Symphony Orchestra conducted by Serge Koussevitzky. Eight 12" records (16 sides) in Set VM-1190; price complete with album \$12.00. (Automatic: VDM-1190; \$11.00)

The soloists in this performance are Frances Yeend (soprano), Eunice Alberts (contralto), David Lloyd (tenor), James Pease (bass). The recording was made in Tanglewood.

There are many fine elements about this performance. The recording is full and lifelike, with quite a good balance between the soloists, chorus and orchestra in the last movement. Most of the soloists are very good. David Lloyd, who has made records for English Columbia, is particularly outstanding. The soprano is at home in most of the music. Mr. Pease, remembered for his Don Giovanni at the N. Y. City Center Opera production last year, is not completely happy in this music. The contralto is satisfactory.

The work has been broadcast many times by Koussevitzky, so it is a fairly familiar reading. It must be said that it is not an ideal performance of the symphony. One still has to go back to the Weingartner performance for the most satisfying reading. There is an overall sweep and plan to that recording that the present version lacks. One of the troubles with the work is its length, and if a conductor is not careful, it will break up into a series of isolated sections. This has happened in the new recording.

It must be added that there is an excessive amount of surface noise on several sides.

BRAHMS (JOHANNES)

BRAHMS: Concerto No. 1 in D minor, Op. 15, for Piano & Orchestra. Clifford Curzon (piano) & National Symphony Orchestra conducted by Enrique Jorda. Six 12" imported records (12 sides) in Set D-EDA47; price complete with album \$13.65. (Available in automatic sequence only)

This stunning recording was made in Kingsway Hall, London. Clifford Curzon had a very successful recital this winter in New York, so it is no surprise to find as mature and musicianly performance as the present one. He has made a few other recordings on English Decca, but the present concerto is one to test a pianist. He is equal to every demand of the composer. If the reading is not as muscular as Serkin's, it has more elegance. The conductor is also responsible for a number of thrilling Decca FFR recordings, and the present performance will be ranked as one of the best. There are many recordings of this work, and the present reading will rank among the best available.

TREASURES FROM THE REPERTOIRE OF MAGGIE TEYTE. Maggie Teyte (soprano) & Gerald Moore (piano). Four 12" records in GSC-3; \$11.00 (Federal excise tax \$1.00 additional)

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La Lettre de Geneviève & Duo de la Fontaine (from "Pelléas et Mélisande")

(Claude Debussy)

Le Martin-pêcheur & D'Anne jouant de l'espinette (Maurice Ravel)

La lune blanche luit dans les bois & J'ai presque peur, en vérité (from "La Bonne Chanson")

(Gabriel Fauré)

Etre adoré & Air des adieux (from "Mozart") (Reynaldo Hahn)

Oh! quand je dors (Franz Liszt)

Les Larmes (Tchaikovsky)

Reviewed by Herbert Weinstock

For all who have given the Gramophone Shop's "Song Recital by Maggie Teyte" a favored inch on their shelves, the great news is that, at last, it has a successor. Recorded by HMV, presenting excerpts from *Pelléas et Mélisande* and Hahn's *Mozart* and songs by Ravel, Fauré, Liszt, and Tchaikovsky, "Treasures from the Repertory of Maggie Teyte" nicely fulfills the promise of its title. Few new issues could be so welcome to those already Teytians; few will bring such unexampled richness to those (if they still exist) who may discover this unique artist through these four superbly manufactured discs.

In them, as in numerous others, Miss Teyte enjoys the sensitive, expertly conceived accompaniments of Gerald Moore.

Of greatest interest in the group, perhaps, are the *Pelléas* excerpts. The first is (Act I, Scene 2) Geneviève's reading to Arkel of Golaud's letter to Pelléas; the second (Act IV, Scene 4) is the "fountain duo" of Pelléas and Mélisande—in which Miss Teyte sings both roles. Here nothing is false. There are no disguises, no attempts to sound like a tenor, a baritone, a young girl, or an aged woman. There are only beautiful singing and authentic projection of what Maeterlinck and Debussy intended. There need be no further argument about the "style" required for this shadow play: here it is, surprisingly alive, as only Mary Garden and Maggie Teyte have understood it. We shall always be dissatisfied with less, for with less *Pelléas et Mélisande* loses everything.

Virgil Thomson has written that Maggie Teyte's style is "based technically on being able to sing any vowel in any color and at any degree of loudness or softness on any note of one's voice." For the aptness of that, hear her sing Ravel's visionlike narrative, "*Le Martin-pêcheur*" (No. 4 of the *Histoires naturelles*) and then reverse the record to hear a wholly different Ravel—and Maggie Teyte—in "*D'Anne jouant de l'espinette*." In the first her voice is hushed with wonder; in the second it carries the light touch of antique romance. This record alone can supply a definitive lesson in the true purpose of "interpretation."

Two numbers (3 and 5) from Fauré's cyclic setting of Verlaine's *La Bonne Chanson* follow. The first, here indicated as "*La lune blanche luit dans les bois*," is, of course, more familiar in Hahn's setting as "*L'Heure exquise*," and it is difficult at first to like Fauré's as well. But the second, beginning "*J'ai presque peur, en vérité*," is Fauré at his best. Miss Teyte, projecting each of its musical and verbal values honestly, nonetheless gives chief attention to the curve by which Fauré built the song to its climax at the words "*Que je vous aime, que je t'aime*." Thus she vivifies it with human drama and lets it become what it can be, a great love song.

Then there are two excerpts from the Sacha Guitry-Reynaldo Hahn musical comedy, *Mozart*. The first is Mozart's apostrophe to Paris, "*Etre adoré*" (Act I, No. 3). The second is the "*air des adieux*" (Act III, No. 12) once recorded with different emphasis by Yvonne Printemps. And here Maggie Teyte once more happily demonstrates the lighter side of her art, which enabled her to make that much-cherished record from *Véronique* and *La Périhole*.

Liszt's beautiful setting of Victor Hugo's "*Oh! quand je dors*" is sung by Miss Teyte with a purity of tone, a subtle certainty of understanding, and what can only be called a regal suavity that place it among her greatest and most moving achievements. Tchaikovsky's "*Les Larmes*" is one of his finest songs. It was composed, like the Liszt, to French words (by Blanchecotte, as the record-label states, and not, as the fine accompanying booklet of texts in French and English has it, by Paul Collin). And like the Liszt this is projected entire—text, music, and character—in such unquestionable perfection as to place it, with Maggie Teyte's unforgettable Berlioz and Duparc and Debussy, at the exact summit of recorded song. Hers is one supreme artistic creation that will not have to depend on verbal description for survival. These and a dozen other records rescue it alive from time.

BRAHMS: Concerto No. 2 in B flat major, Op. 83, for Piano & Orchestra. Solomon (piano) & Philharmonia Orchestra conducted by Issay Dobrowen. Six 12" imported records (12 sides), Nos. G-C3610/5; price \$12.00. (Automatic sequence: G-C768/93)

Solomon has been absent from the recording studio too long. He makes up for that absence with a resounding performance of the Brahms Second Piano Concerto. This work has been done many times before. The present performance has many attractive features. The recording is exceptionally well-balanced. The soloist is well suited to Brahms, for he has a big tone and is a fine technician. The conductor is at home in the score. The net result is a fine performance from all points of view. If it lacks the excitement of the Horowitz-Toscanini version, it is at least better recorded. The Serkin-Ormandy version is likewise surpassed on this count. Our present supply is limited at the present time.

BRAHMS: Quartet No. 3 in B flat major, Op. 67. Guilet String Quartet. Four 12" records (8 sides) in Set VOX-208; price complete with album \$6.00. (Available in automatic sequence only)

This lyric work was completed in May, 1796. In Brahms' own words, it is "dainty and original." The members of the Guilet Quartet are ideal for this music, for they have a remarkably clean line and a transparent tone. The recording is certainly the best of the recent Vox releases, so it can be wholeheartedly recommended. Earlier versions by the Budapest and Lener Quartets are discontinued and are not available for comparison.

BRAHMS: Quintet in B minor, Op. 115, for Clarinet & Strings. Alfred Gallodoro (clarinet) & Stuyvesant String Quartet. Four 12" records (8 sides) in Set INT-M1303; price complete with album \$5.25. (Available in automatic sequence only)

Composed in 1891 for Richard Mühlfeld, the clarinetist for whom Brahms had written the Clarinet Trio, this has remained one of the most popular of all of Brahms' numerous chamber works. However, at the present time, only the Reginald Kell-Busch Quartet recording is still listed, but that has not been in stock for some time. This new recording is a fine, musicianly performance which has been recorded with skill and clarity. If there is not the feeling of authority that there is in the earlier version, there is a corresponding vitality which more than compensates. The performance may be recommended without reservation.

BRAHMS: Symphony No. 2 in D major, Op. 73. Philharmonic-Symphony Orchestra of New York conducted by Artur Rodzinski. Five 12" records (10 sides) in Set CMM-725; price complete with album \$6.10. (Available in automatic sequence only)

This remarkable and superbly recorded performance of the Brahms Second Symphony will hardly erase memories of Pierre Monteux' definitive reading of this work. However, it ranks very high among the other recordings of the work. The orchestra sounds wonderfully throughout, and the interpretation is most appealing.

BRAHMS: Trio No. 3 in C minor, Op. 101. Trio di Trieste. Three 12" imported records (6 sides), Nos. G-C3624/6; price \$6.00. (Automatic sequence: G-C7694/6)

One of Brahms' most powerful creations receives an imaginative and vigorous performance from the Trio di Trieste. The members of the Trio are Dario de Rosa (piano), Renato Zanettovich (violin) & Libero Lana ('cello). These artists have a few recordings in the Italian HMV catalogue, but they are not available at present. This is the first English recording that they have made. It is a remarkably fine example of chamber music recording. The only other recording is an old English Decca version by the Budapest Trio, but that performance is not available in this country at the present time.

The recording may be most enthusiastically recommended.

BRAHMS: Zigeunerlieder, Op. 103. Lotte Lehmann (soprano in German) & Paul Ulanowsky (piano). Two 10" records (4 sides) in Set VM-1180; price complete with album \$4.00. (Automatic VDM-1180; \$3.00.)

Composed in Switzerland in the summer of 1887, these songs were originally intended for vocal quartet and piano. There were eleven songs in all. In response to popular request, Brahms arranged the first seven and the last for solo voice.

The titles are: *Hel Zigeuner; Hochgethürne; Wisst ihr wann; Lieber Gott, du weisst; Brauner Bursche; Röslein drei; Kommt dir manchmal in den Sinn; Rothe Abendwolken.*

Mme. Lehmann's first major recording since she returned to Victor, again demonstrates her superb artistry. If the voice lacks the brilliance of former days, there is an intellectual approach which more than compensates for the vocal shortcomings. The recordings are satisfactory.

CAGE (JOHN)

CAGE: Three Dances. Maro Ajemian & William Masselos (duo-pianists). Three 12" records (6 sides) in Set DISC-877; price complete with album \$5.02. (Available in automatic sequence only)

These Dances were written for prepared pianos. The sound is not unlike the Balinese records contained in the Music of the Orient Set. The pieces were first presented in 1946.

The set is a must for those interested in trends in modern composing. Album notes, giving a bit of background material, were written by Lou Harrison. Disc is to be congratulated for recording this unusual music. The recording is very good.

DELIBES (LEO)

DELIBES: *Coppélia* — Excerpts from Act III. Royal Opera House Orchestra, Covent Garden, conducted by Constant Lambert. Two 12" imported records (4 sides), Nos. C-DX1429/30; price \$5.24.

Contents: *Marche de la cloche; La Prière; Valse des heures; Danse Villageoise; Pas de Deux; Les Fileuses; Danse de Fête; Galop final.*

Several melodious selections drawn from the third act of Leo Delibes' ballet "*Coppélia*" are performed by Constant Lambert and the Royal Opera Orchestra. The music has a lightness and sparkle which is conveyed in the remarkably life-like recording.

DELIUS (FREDERICK)

DELIUS: *Concerto for Piano & Orchestra* (5 sides); *Song of the High Hills* (6 sides); *Marche Caprice* (1 side). Royal Philharmonic Orchestra conducted by Sir Thomas Beecham, with Betty Beecham (piano) (in the *Concerto*) & Luton Choral Society (in the *Song of the High Hills*). Six 12" records in Set VM-1185; price complete with album \$9.50. (Automatic: VDM-1185; \$8.50)

DELIUS: *Song of the High Hills*. Royal Philharmonic Orchestra conducted by Sir Thomas Beecham with Luton Choral Society. Three 12" imported records (6 sides), Nos. G-DB6470/2; price \$7.86. (Automatic sequence: G-DB9151/3)

Victor has issued three recordings made in England for the Delius Trust. The Piano Concerto, played by Lady Beecham, has not yet been released in Europe. However, we had a recording made a few years ago by Benno Moiseiwitsch. In many ways that performance is better than the present version. Certainly the Russian born pianist is a greater technician than Lady Beecham. In addition, the performance has more life than the present reading. The newer recording is superb, from a technical point of view. The work itself, dating from 1897, was revised in 1907. It is in one rhapsodic movement which is divided into three tempo sections—*Moderato, Lento & Vivace*.

The "*Song of the High Hills*" dates from 1911/2, and represents the composer at the height of his power. Of the work Delius said: "I have tried to express the joy and exhilaration one feels in the mountains, and also the loneliness and melancholy of the high solitudes and the grandeur of the wide, far distances. The human voices represent Man in Nature, an episode which becomes fainter and then disappears."

The choral parts are in the form of a vocalise. There are two soloists, Frieda Hart (soprano) and Leslie Jones (tenor).

As a filler for the domestic set, the conductor has chosen the "*Marche Caprice*," one of two short pieces written in Paris during 1887/8. It is recorded for the first time.

We have on hand a limited supply of the English pressings of the "*Song of the High Hills*" for the benefit of those who prefer the English surfaces and for those who have already have the *Concerto* as played by Moiseiwitsch.

ELGAR (SIR EDWARD)

ELGAR: *Introduction and Allegro for Strings, Op. 47*. Hallé Orchestra conducted by John Barbirolli. Two 12" imported records (4 sides), Nos. G-C3669/70; price \$4.00. (Available in manual sequence only)

In 1905 Elgar paid his first visit to this country as a guest of Prof. S. S. Sanford of Yale University. The "*Introduction and Allegro*" was composed in the same year and dedicated to Prof. Sanford as a token of his appreciation.

The scoring is for string quartet and full string orchestra. This is Mr. Barbirolli's second recording of this score. Other versions are by Boult and Boyd Neel.

The present version is the best recording available. The string tone is particularly lifelike in this performance.

Quantities are limited at the present time.

GLUCK**(CHRISTOPH WILLIBALD VON)**

GLUCK: *Orfeo ed Euridice* — A "Concise" Version (Sung in Italian); Soloists, Glyndebourne Festival Chorus & Southern Philharmonic Orchestra conducted by Fritz Stiedry. Seven 12" imported records (14 sides) in Set D-EDA39; price complete with album \$15.75. (Available in automatic sequence only).

There has long been a great gap in the recorded Gluck repertory. Few excerpts from "*Orfeo*" have been available in Italian. The French records, which have been out of stock for some time, are seriously abbreviated.

The present recording, based on the Universal Edition of the score, contains the revisions of the Paris version, translated into Italian. Very little ballet music is included (save for abbreviated versions of the Chaconne and the Dance of the Blessed Spirits). The Dance of the Furies is not included. There is material in all three acts included in this set which is omitted or abbreviated in the French recording. The serious cuts in the French version were in the last act, and it is here that the English recording is most complete. More material is included in the second act, but there are some inexplicable omissions. The very end of Act II is cut, and the Prelude to Act III is contained on the same record, with barely a break. This might have been avoided, if the abbreviated Chaconne, available in complete form in *Anthologie Sonore* Vol. XI, had been deleted.

The cast is as follows: Orfeo (Kathleen Ferrier), Euridice (Anne Ayars), Amor (Zoe Vlachopoulos).

The performance is excellent throughout, with the exception of some controversial tempos, particularly in the "*Che farò senza Euridice*." However, that is a minor criticism for a set that has so many attractive qualities.

GRIEG (EDVARD)

GRIEG: Sonata in A minor, Op. 36, for 'Cello & Piano. Willem Van den Burg ('cello) & Sara Compinsky (piano). Three 12" records (6 sides) in Set ALCO-AC201; price complete with album \$5.35. (Available in automatic sequence only)

Grieg's 'Cello Sonata was dedicated to his deceased brother, whose moods it intended to portray. It is an extremely well written work and lies well for the 'cello.

The soloist is a member of one of the Hollywood Orchestras and the accompanist is a member of the Compinsky Trio. The performance is attractive enough, but there seems to be an excess of surface noise. The recording by Raya Garbousova and Artur Balsam on Concert Hall is still preferable.

HANDEL (GEORGE FREDERICK)

HANDEL: Messiah — Complete recording. Soloists, Luton Choral Society & Special Choir, with Royal Philharmonic Orchestra conducted by Sir Thomas Beecham. (41 sides) & Introductory talk by Sir Thomas Beecham (1 side). Twenty-one 12" records in Set VM-1194/5; price complete with two album \$30.25. (Automatic: VDM-1194/5; \$28.25.)

The soloists are Elsie Suddaby (soprano), Majorie Thomas (contralto), Hedde Nash (tenor), Trevor Anthony (bass) & Herbert Dawson (organist).

This tremendous recording, made especially for RCA Victor in England at the HMV Studios, took more than five months to complete. Great pains were taken to insure accuracy to the score and style of the period. In the recorded version there are four separate choruses of varying dimensions, beginning with two wholly professional bodies of 42 and 65 respectively, and culminating with one largely composed of amateurs which numbered 250.

The first side of Volume I contains an introductory talk by Sir Thomas, in which he discusses various interpretations of "Messiah" and the considerations which led him to record it as he did.

It may be said that this is the most complete version to reach the public. The recent Columbia version omitted a few sections usually omitted in performances. However, they are included in the present set.

The soloists are not altogether successful. The contralto and the bass are new to the domestic lists. The soloists in the Columbia version are easily superior. The soprano and tenor soloists are both old hands at oratorio and make the most of their wide experience.

Technically, the recording is superb throughout. However, there seems to be a tendency on the part of the conductor to favor slow tempos. As a result, there is a feeling of heaviness not present in his older and discontinued recording of the same music. With this one reservation, the recording and performance are satisfactory.

HAYDN (FRANZ JOSEF)

HAYDN: Quartet in D major, Op. 64, No. 5 ("Lark"). Hungarian String Quartet. Two 12" imported records (4 sides), Nos. G-DB6390/1; price \$5.24. (Available in manual sequence only)

We have received a limited supply of a superb rendition of one of Haydn's best-known quartets. There has been a recording by the Riele Queling Quartet which has been considered more or less standard. The top honors will now have to go to the new and brilliantly recorded version by the Hungarian Quartet. This organization has achieved considerable fame through its recording. The present set should add to their reputation. There is a delicacy seldom encountered in present day recording which is particularly noticeable in the brisk final movement.

KHACHATURIAN (ARAM)

KHACHATURIAN: Masquerade — Suite (5 sides) IPPOLITOV-IVANOV: In the Village (from "Caucasian sketches") (1 side). Philharmonic-Symphony Orchestra of New York conducted by Leopold Stokowski. Three 12" records in Set CMM-729; price complete with album \$4.60. (Available in automatic sequence only)

This is the third recording of the suite from the incidental music Khachaturian wrote for Lermontov's play "Masquerade." The various sections are marked: **Waltz, Nocturne; Mazurka; Romance; Galop.**

The present recording and performance are certainly the best available. The recent Boston "Pops" recording was excellent, but it falls short of the present idiomatic reading. The orchestra has the edge on the Boston organization.

On the last side of the set, Stokowski uses the familiar "In the Village" from the "Caucasian Sketches." The soloists are Michel Nazi (English Horn) & William Liner (viola).

This album of light music may be wholeheartedly recommended.

LECUONA (ERNESTO)

LECUONA: Selections. First Piano Quartet. Three 12" records (6 sides) in Set V-CO41; price complete with album \$4.00.

Contents: **Malagueña; Danza Negra; Danza Lucumi; Andalucia; Aragonese; Danza de los Nani-gos; La Comparsa.**

A collection of popular Cuban selections played by the popular radio group. The recording is satisfactory.

MASSENET (JULES)

MASSENET: Scènes Alsaciennes (Orchestral Suite No. 7). Minneapolis Symphony Orchestra conducted by Dimitri Mitropoulos. Three 12" records (6 sides) in Set CMM-723; price complete with album \$4.60. (Available in automatic sequence only).

Although Massenet is best known as an operatic composer, he is also the composer of several orchestral suites. The best known is the "Scènes Alsaciennes" which had its first performance in 1882.

The four movements are marked: **Sunday Morning; At the Tavern; Under the Linden Trees; Sunday Evening.**

Dimitri Mitropoulos and the Minneapolis Symphony Orchestra give a fine account of the rather faded score, and the recording is more resonant than some of the Columbia releases by this organization.

MOZART (WOLFGANG AMADEUS)

MOZART: Concert Arias. Italo Tajo (bass in Italian) & Italian Radio Orchestra conducted by Mario Rossi. Three 12" records (6 sides) in Set CET-104; price complete with album \$6.05.

This set serves to introduce to the domestic record public Italo Tajo. He may be heard as Dr. Bartolo in one volume of the Mozart Opera Society recording of "Le Nozze di Figaro." However these are his first solo records. He has appeared in several Italian musical films. The present set includes five hitherto unrecorded concert arias by Mozart.

"Mentre te lascio, o figlia," K. 513, was recorded previously by Ezio Pinza. The present version is abbreviated, so as to get it on one record side.

"Un bacio di mano," K. 541, was written for Anfossi's opera "Le Gelosie Fortunate." It is hard to understand the neglect of arias such as this.

The remainder of the set includes "Così dunque tradisce" (Recit.) & "Aspri rimorsi atroci," (Aria), K. 432, written in 1783 for a performance of "Temistocle" by Metastasio; "Per questa bella mano," K. 612, written for bass with double-bass obbligato; "Rivogete a lui lo sguardo," K. 584, originally intended for "Così fan tutte;" "Alcindoro, lo confesso" (Recit.) & "Non so donde viene quel tenero affetto" (Aria), K. 512, written in March 1787, to a text of Metastasio.

These performances and recordings are quite exceptional. The records are pressed in this country. It is to be hoped that these artists will dig into the unrecorded repertory and come up with additional treasures.

PORTER (COLE)

PORTER: Selections. Andre Kostelanetz and his Orchestra. Three 12" records (6 sides) in Set CMM-721; price complete with album \$4.60.

Contents: **In the Still of the Night; All Through the Night; I Concentrate on You; I Love You; I've Got My Eyes on You; Blow, Gabriel, Blow.**

Typical Kostelanetz arrangements impeccably recorded.

POULENC (FRANCIS)

POULENC: *Tel jour, tel nuit* — Song Cycle (3 sides) & *Dans le Jardin d'Anna* (1 side). Pierre Bernac (baritone in French) & Francis Poulenc (Piano). Two 12" imported records, Nos. G-DB6383/4; price \$5.24.

The French baritone, Pierre Bernac, sings the song cycle "*Tel jour, tel nuit*," settings of nine poems of Paul Eluard. The individual titles are: *Bonne journée; Une ruine coquille vide; La fronte comme un drapeau perdu; Une roulette couverte en tuiles; A toutes brides; Une herbe pauvre; Je n'ai envie que de t'aimer; Figure de force brûlante et farouche; Nous avons fait la nuit.*

These lyrics have a charm and fascination which may not be apparent on first hearing. The performances may be considered authentic, by virtue of the composer's participation in the recording.

RAVEL (MAURICE)

RAVEL: Piano Concerto for the left hand. Robert Casadesu (piano) & Philadelphia Orchestra conducted by Eugene Ormandy. Two 12" records (4 sides) in Set CMX-288; price complete with album \$3.35. (Available in automatic sequence only)

Written in 1930 for Paul Wittgenstein, who had lost his right arm in the first World War, the Concerto for Left Hand has become one of the staples of the pianist's repertory. Wittgenstein considered sections of the work unplayable, so he revised them, against the wishes of the composer. In this performance, however, Robert Casadesu plays the composer's own version of the work. The recording is spacious and alive, and there is a good balance between the orchestra and the piano. The performance does not have the refinement of the older Cortot version, but the recording is superior.

ROMBERG (SIGMUND)

ROMBERG: *The Student Prince* — Selections. Risë Stevens & Nelson Eddy (mezzo-soprano & baritone) with Chorus & Orchestra conducted by Robert Armbruster. Three 10" records (6 sides) in Set CMM-724; price complete with album \$3.85.

Contents: **Golden Days; Come Boys; Drinking Song; Just We Two; Deep in My Heart, Dear; Serenade.**

For Risë Stevens and Nelson Eddy fans.

SAINT-SAENS (CAMILLE)

SAINT-SAENS: Concerto No. 3 in B minor, Op. 61, for Violin & Orchestra. Louis Kaufman (violin) & Santa Monica Symphony Orchestra conducted by Jacques Rachmilovich. Three 12" records (6 sides) in Set DISC-805 price complete with album \$4.83. (Available in automatic sequence only)

The third and last of Saint-Saëns' violin concertos is the most popular. This warhorse has been absent from the catalogues for some time, so there is definitely room for a new recording. The present performance is a brilliant display of violinistic fireworks which fills the gap. It is one of the best of the recent Disc releases from a technical point of view. The soloist is superb throughout.

SCHUMANN (ROBERT)

SCHUMANN: Symphony No. 3 in E flat major, Op. 97 ("Rhenish"). Minneapolis Symphony Orchestra conducted by Dimitry Mitropoulos. Four 12" records (8 sides) in Set VM-1184; price complete with album \$7.00. (Automatic VDM-1184; \$6.00.)

The "Rhenish" Symphony is the composer's last work in that form, despite its numbering. In it Schumann evidently sought to evoke his own reaction to the river Rhine and its beautiful valley. The fourth movement is known as the "Cathedral Scene" for the composer was impressed by a procession in the Cologne Cathedral, and immortalized it in this section of the symphony.

The performance by the Minneapolis Symphony Orchestra conducted by Dimitri Mitropoulos is notable for its nervous energy. There is only the Bruno Walter version available for comparison, and while the present set is a superior recording, the earlier performance has a more Schumanesque feeling.

SCHUMANN: Selected Songs. Blanche Thebom (mezzo-soprano in German & English) with William Hughes (piano) & Laura Newell (harp). Four 10" records (8 sides) in Set VMO-1187; price complete with album \$5.00.

Contents: *Melancholie*, Op. 74, No. 6; *Er ist's*, Op. 79, No. 23; *Zwei Lieder der Braut*, Op. 25, Nos. 11 & 12 (*Mutter, Mutter! & Lass mich ihm am Busen hangen*); *Der Sandmann*, Op. 79, No. 12; *In's Freie*, Op. 89, No. 5; *Der Himmel hat eine Thräne geweint*, Op. 37, No. 1; *Lust der Sturmnacht*, Op. 35, No. 1 (All sung in German); *Mein Herz ist schwer*, Op. 25, No. 15 (*My Soul is Dark*); Three Songs from Byron's *Hebrew Melodies*, Op. 95: No. 1; *Die Töchter Jephthas* (*Jephtha's Daughters*), No. 2, *An den Mond* (*Sun of the Sleepless*), No. 3, *Dem Helden* (*Thy Days are Done*) (All sung in English, with harp accompaniment).

None of these songs is available at the present time. Many are first recordings, some are first electric recordings and others have not been available for some time. Victor is to be commended for recording this unusual collection. Miss Thebom may not be a great interpretative artist at the present time, but her performances of these lyrics are musicianly and intelligent. She has sung the songs with texts by Byron in English, with harp accompaniments, as called for by the composer. The texts of all the songs are included in the album.

The recording is very good, although there is excessive surface noise in many of the sides.

TCHAIKOVSKY (PETER ILYCH)

TCHAIKOVSKY: Symphony No. 1 in G minor, Op. 13 ("Winter Daydreams") (9 sides) & Eugene Onegin—Waltz (1 side). Indianapolis Symphony Orchestra conducted by Fabian Sevitzky. Five 12" records in Set VM-1189; price complete with album \$8.25. (Automatic: VDM-1189; \$7.25.)

Last October we had a recording of this symphony played by the Santa Monica Orchestra conducted by Jacques Rachmilovich. That performance was somewhat of a disappointment. This month we had a splendid recording of a vigorous performance of this melodious work. The broad flowing themes are very attractive.

This seldom-performed work should have a wide market as a result of this excellent recorded performance.

COLLECTIONS

OPERATIC ARIAS. Ferruccio Tagliavini (tenor in Italian) & Victor Orchestra conducted by Antal Dorati. Two 12" records (4 sides) in Set VMO-1191; price complete with album \$3.50. (Also on Vinylite: V-VO13; price \$5.00)

Contents: CILEA: *L'Arlesiana* — *E la solita storia* (*Lamento di Federico*); DONIZETTI: *L'Elisir d'Amore* — *Una furtiva lagrima*; MEYERBEER: *L'Africana* — *O Paradiso!*; VERDI: *Rigoletto* — *Parmi veder le lagrime*.

For his first Victor records, Ferruccio Tagliavini sings a diversified group of operatic excerpts. He has recorded three of these on Cetra in 1947, only the Meyerbeer selection being new. However, the voice has grown considerably in size since the earlier recordings were made. The recordings are excellent in every way. Well-paced accompaniments are provided by Antal Dorati. Of particular interest in the tenor's vital interpretation of the aria from "*L'Arlesiana*."

FAVORITE PIANO SOLOS. Percy Grainger (piano). Three 10" records (6 sides) in Set D-A586; price complete with album \$3.15.

Contents: GRAINGER: *Molly on the Shore*; *Londonderry Air*; *Country Gardens*; *One More Day*; *My John*; DETT: *In the Bottoms* — Suite — *Prelude (Night)* (Excerpts) & *Juba Dance*; SCOTT: *Lento*; *Danse Negre*; *Cherry Ripe*.

It has been several years since Percy Grainger has recorded, so is with pleasure that we welcome his return. He plays four of his own arrangements of folk songs as well as selections from Nathaniel Dett and Cyril Scott. The recording is adequate.

RICHARD DYER-BENNET. Ballad singer & guitar. Four 10" records (8 sides) in Set D-A573; price complete with album \$3.94.

Contents: *The Devil and the Farmer's Bride*; *Eggs and Marrow Bone* (*The Old Woman*); *The Willow Tree*; *Villikens and his Dinah*; *Swapping Song*; *The Old Man*; *Early One Morning*; *Green-sleeves*; *Oh Sally My Dear*.

MINSTREL SONGS OF THE USA. Richard Dyer-Bennet (ballad singer & guitar). Four 10" records (8 sides) in Set VOX-632; price complete with album \$3.93.

Contents: Along the Colorado Trail; The Rackets around Blue Mountain Lake; The Quaker Lover; When Cockle Shells turn Silver Bells; The Lass from the Low Country; Old Bangum; The Turkish Revery; Were You There.

BYZANTINE MUSIC. Byzantine Singers (Greek Chorus). Three 10" records (6 sides) in Set DISC-722; price complete with album \$3.93.

Contents: Easter Songs: The Resurrection Day (Byzantine Psalmody); Christ is Risen (Trad.); Liturgy of St. John: We Praise Thee O, Lord: One Holy, One Lord; Liturgy of St. John Crystostom; Kyrie Eleison; Axion Esten, Magnificat; Helenaki (Folk Dance-Song); Layiarni (Shepherd's Lament) (Folk Song).

IMPORTED RECORDINGS

Limited Quantities. Order early to assure choice.

BRAHMS: Intermezzos No. 1 in E flat major, Op. 117, No. 1 & No. 2 in B flat minor, Op. 117, No. 2. Edwin Fischer (piano). 12" imported record (2 sides), No. G-DB6478; price \$2.62.

CILEA: Adrianna Lecouvreur — lo son l'umile ancella & Poveri fiori. Maria Caniglia (soprano in Italian) & Rome Opera House Orchestra conducted by Luigi Ricci. 12" imported record (2 sides), No. G-DB6356; price \$2.62.

FRANCK: Pastorale, Op. 19. Fernando Germani (Westminster Cathedral Organ). 12" imported record (2 sides), No. G-C3672; price \$2.00.

GRANADOS: La Maja Dolorosa (Tonadillas Nos. 1, 2 & 3); **RESPIGHI:** Nebbie; **DAVICO:** Luna che fa lume. Jolanda di Maria-Petris (soprano in Spanish & Italian) & Olav Roots (piano). 12" imported record (2 sides), No. G-DB6438; price \$2.62.

HAYDN: The Creation—No. 20, And God Said Let the Earth bring forth (Recit.); No. 21, Straight opening her fertile womb (Recit.); No. 22, Now Heav'n in fullest glory shone (Aria). Norman Walker (bass) & Philharmonia Orchestra conducted by Sir Malcolm Sargent. 12" imported record (2 sides), No. C-DX1407; price \$2.62.

RAVEL: Don Quichotte à Dulcinée — Song Cycle. Pierre Bernac (baritone in French) & Francis Poulenc (piano). 10" imported record (2 sides), No. G-DA1869; price \$2.00.

SMETANA: The Bartered Bride — Polka & Dance of the Comedians. Royal Philharmonic Orchestra conducted by Sir Thomas Beecham. 12" imported record (2 sides), No. G-DB6454; price \$2.62.

STRAVINSKY: Jeu de cartes — Ballet Suite. Berlin Philharmonic Orchestra conducted by Igor Stravinsky. Three 12" imported records (6 sides), Nos. U-G22105/7; price \$5.25. (Available in automatic sequence only)

STRAVINSKY: Concerto in E flat major (for 16 instruments) ("Dumbarton Oaks" Concerto). Chamber Ensemble of the Hamburg State Philharmonic Orchestra conducted by Schmidt-Isserstedt. Two 12" imported records (4 sides), Nos. U-F22141/2; price \$3.50 (Available in automatic sequence only)

VERDI: Rigoletto — Cortigiani, vil razza dannata & **ROSSINI:** Il Barbiere di Siviglia — Largo al factotum. Paolo Silveri (baritone in Italian) & Royal Opera House Orchestra, Covent Garden, conducted by Hugo Rignold. 12" imported record (2 sides), No. C-DX1432; price \$2.62.

TRADITIONAL: The Foggy-foggy Dew; The Plough-boy; Come you not from Newcastle (arr. Britten). Peter Pears (tenor) & Benjamin Britten (piano). 10" imported record (2 sides), No. G-DA1873; price \$2.00.

OLD TIME DANCE SERIES: No. 51, The Honey-moon Parade & No. 52; The Glen Mora Waltz, Harry Davidson and his Orchestra. 12" imported record (2 sides), No. C-DX1405; price \$2.62.

DOMESTIC ALBUM SETS

We have recently received a limited supply of the following album sets which have been unobtainable for some time. They are available in automatic sequence only unless specified otherwise.

BACH: Das Orgelbüchlein — Vol. I (Nos. 29, 33 to 45 & 1 to 4). E. Power Briggs (organ of Germanic Museum, Cambridge, Mass.). Two 12" records (4 sides) in Set VMO-697; price complete with album \$3.50. (Manual only)

BACH: Suites No. 2 in D major & No. 3 in C major for Unaccompanied Cello. Pablo Casals ('cello). Six 12" records in Set VDM-611; price complete with album \$7.35.

BACH: Sonata No. 2 in B minor for Unaccompanied Violin (Partita No. 1). Yehudi Menuhin (violin). Three 12" records (6 sides) in Set VDM-487; price complete with album \$4.75.

BEETHOVEN: Trio No. 5 in D major, Op. 70, No. 1 ("Ghost"). Hepzibah Menuhin (piano), Yehudi Menuhin (violin), Maurice Eisenberg ('cello). Three 12" records (6 sides) in Set VDM-370; price complete with album \$4.75.

BRAHMS: Concerto in A minor, Op. 102 for Violin, 'Cello & Orchestra. Jascha Heifetz (violin) & Emanuel Feuermann ('cello) with Philadelphia Orchestra conducted by Eugene Ormandy. Four 12" records (8 sides) in Set VDM-815; price complete with album \$6.00.

BRAHMS: Quartet No. 1 in G minor, Op. 25, for Piano & Strings. Artur Rubinstein (piano) & Members of the Pro Arte String Quartet. Four 12" records (8 sides) in Set VDM-234; price complete with album \$6.00.

BRAHMS: Quintet No. 2 in G major, Op. 111. Budapest String Quartet & Hans Mahlké (viola). Three 12" records (6 sides) in Set VDM-184; price complete with album \$4.75.

BRAHMS: Sextet No. 2 in G major, Op. 36. Pro Arte String Quartet with A. Hobday (viola) & A. Pini ('cello). Four 12" records (8 sides) in Set VDM-371; price complete with album \$6.00.

D'ERLANGER: The Hundred Kisses — Ballet Suite. London Philharmonic Orchestra conducted by Antal Dorati. Two 12" records (4 sides) in Set VMO-511; price complete with album \$3.50. (Manual only)

HAYDN: Concerto No. 1 in D major, Op. 21, for Harpsichord & Orchestra. Wanda Landowska (harpsichord) & Orchestra conducted by Eugène Bigot (5 sides) & Minuet in C sharp minor & Ballo Tedesco. Wanda Landowska (harpsichord solo). Three 12" records in Set VDM-471; price complete with album \$4.75.

HAYDN: Quartet Society Vol. V: Quartets in D major, Op. 20, No. 4; E major, Op. 74, No. 2; F major, Op. 77, No. 2. Pro Arte Quartet. Seven 12" records (14 sides) in Set VDM-527; price complete with album \$9.75.

HAYDN: Quartet Society Vol. VII: Quartets in B flat major, Op. 3, No. 4; D major, Op. 50, No. 6 ("Frog"); B flat major, Op. 64, No. 3; C major, Op. 74, No. 1. Pro Arte Quartet. Seven 12" records (14 sides) in Set VDM-689; price complete with album \$9.75.

HAYDN: Quartet Society Vol. VIII: Quartets in B flat major, Op. 1, No. 1; E flat major, Op. 20, No. 1; B flat major, Op. 55, No. 3; B flat major, Op. 76, No. 4 ("Sunrise"). Pro Arte Quartet. Seven 12" records (14 sides) in Set VDM-595; price complete with album \$9.75.

LOEFFLER: A Pagan Poem, Op. 14. Irene Godney (piano) & Eastman-Rochester Symphony Orchestra conducted by Howard Hanson. Three 12" records (6 sides) in Set VDM-876; price complete with album \$4.75.

MAHLER: Symphony No. 9 in D major. Vienna Philharmonic Orchestra conducted by Bruno Walter. Ten 12" records (20 sides) in Set VDM-726; price complete with album \$13.50.

MENDELSSOHN: Concerto in E minor, Op. 64, for Violin & Orchestra. Fritz Kreisler (violin) & London Philharmonic Orchestra conducted by Sir Malcolm Sargent. Three 12" records (6 sides) in Set VDM-277; price complete with album \$4.75.

MOZART: Concerto No. 24 in C minor, K. 491, for Piano & Orchestra. Edwin Fischer (piano) & London Philharmonic Orchestra conducted by Lawrence Collingwood. Four 12" records (8 sides) in Set VDM-482; price complete with album \$6.00.

MOZART: Arias and Duets from "Don Giovanni" & "Le Nozze di Figaro." Elisabeth Rethberg & Ezio Pinza (soprano & bass in Italian) & Victor Orchestra conducted by Bruno Reibold. Two 12" & 1 10" records (6 sides) in Set VDM-783; price complete with album \$4.50.

MOZART: Quintet in D major, K. 593. Pro Arte Quartet & A. Hobday (viola). Three 12" records (6 sides) in Set VDM-350; price complete with album \$4.75.

MOZART: Requiem Mass, K. 626. University of Pennsylvania Choral Society & Philadelphia Orchestra conducted by Harl McDonald. Six 12" records (12 sides) in Set VDM-647; price complete with album \$8.50.

PISTON: The Incredible Flutist — Ballet Suite. Boston "Pops" Orchestra conducted by Arthur Fiedler. Two 12" records (4 sides) in Set VDM-621; price complete with album \$3.50.

PURCELL: Dido and Aeneas — Suite (arr. Gaillet). Philadelphia Orchestra conducted by Eugene Ormandy. Two 12" records (4 sides) in Set VMO-647; price complete with album \$3.50. (Manual only)

SCARLATTI-TOMMASINI: Good-Humored Ladies — Balled Suite. London Philharmonic Orchestra conducted by Eugene Goossens. Two 12" records (4 sides) in Set VDM-512; price complete with album \$3.50.

SCHUBERT: Trio No. 1 in B flat major, Op. 99. Artur Schnabel (piano), Jascha Heifetz (piano), Emanuel Feuermann ('cello). Four 12" records (8 sides) in Set VDM-923; price complete with album \$6.00.

STRAUSS-DESORMIERE: Le Beau Danube — Ballet Suite. London Philharmonic Orchestra conducted by Antal Dorati. Three 12" records (6 sides) in Set VDM-414; price complete with album \$4.75.

STRAUSS: Overtures & Waltzes: Die Fledermaus — Overture; Die Zigeunerbaron — Overture; Emperor Waltz; On the Beautiful Blue Danube — Waltz. Paris Conservatory Orchestra, London Symphony Orchestra & Vienna Philharmonic Orchestra conducted by Bruno Walter & Vienna Philharmonic Orchestra conducted by George Szell. Four 12" records (8 sides) in Set VDM-805; price complete with album \$6.00.

HISTORICAL RECORDS

IRCC-3012: EVA GAUTIER: MASSENET: Werther — Air des larmes & **FRANCK: Panis Angelicus.** (Recorded about 1916) (Autographed), 10" record (2 sides); price \$1.75.

IRCC-3023: ZELIE DE LUSSAN: GOUNOD: Le Tribut de Zamora — Garde de la couronne des Reines (Recorded 1904, preceded by an introductory speech recorded in London in 1946) & **THOMAS: Mignon—Styrienne** (Recorded 1904). 12" record (2 sides); price \$2.25.



HERITAGE SERIES

The following 12" records are price at \$2.50 each.

V-15-1015: JOHN McCORMACK: DONIZETTI: La Figlia del Reggimento — Per vivir vicino a Maria & **MOZART: Don Giovanni** — Il mio tesoro. (Recorded in 1910 & 1916)

V-15-1016: BLANCHE ARRAL: Verdi: I Lombardi — Polonaise (Quelle ivresse bonheur supreme) & **GOUNOD: Faust—Air des bijoux.** (Recorded in 1909)

V-15-1018: G. MARIO SAMMARCO: MEYER-BEER: L'Africana — Adamastor, re dell'onde profonde & **THOMAS: Hamlet** — Brindisi. (Recorded 1911)

V-15-1019: NELLIE MELBA, JOHN McCORMACK, G. MARIO SAMMARCO: GOUNOD: Faust — Final Trio (Recorded May, 1910 in London) & **LUISA TETRAZZINI, JOSEPHINE JACOBY, ENRICO CARUSO, PASQUALE AMATO: VERDI: Rigoletto—Quartet.** (Recorded 1913) (This record is being issued to the general public for the first time)

V-15-1020: FRIEDA HEMPEL & PASQUALE AMATO: VERDI: La Traviata — Dite alla giovine & Imponete. (Recorded 1914)

POPULAR SETS

MUSIC BY CAMARATA. Kingsway Symphony Orchestra conducted by Camarata. Three 10" records in Set LONDON-LA1; price complete with album \$3.15.

Contents: Rumbalero; Come Back to Sorrento; The Haunted Ball Room (Toye); I Love Thee (Grieg); Prelude No. 2 (Gershwin).

BLUE DANUBE: Strauss Waltzes. Ronnie Monro and his Orchestra. Four 10" records (8 sides) in Set LONDON-LA2; price complete with album \$3.94.

Contents: Blue Danube; Die Fledermaus (Waltz); Emperor; Voices of Spring; Artist's Life; Tales of the Vienna Woods; Wine, Women and Song; Roses from the South.

A WAND'RING MINSTREL I: Gilbert and Sullivan Gems. Richard Crean and his Orchestra. Three 10" records (6 sides) in Set LONDON-LA3; price complete with album \$3.15.

Contents: The Mikado, The Gondoliers, The Yeomen of the Guard — Selections.

CALYPSO — Vol. 3. Lord Invader (vocal) with Felix and his Internationals. Two 10" records (4 sides) in Set DISC-640; price complete with album \$2.37.

Contents: God Made Us All; Cousin Family; Pound Your Plaintain in the Mortar; Mary Ann.

WNEW Saturday Night Swing Session. Vol. I. Three 10" records (6 sides) in Set VOX-VSP303; price complete with album \$3.93.

Contents: Flip and Jazz; Honeysuckle Rose; How High the Moon; Lover.

BELOVED CHURCH SOLOS. Lura Stover (soprano), Lydia Summers (contralto), Harold Haugh (tenor), J. Aldin Edkins (bass) with organ. Four 10" records (8 sides) in Set BIBLETONE-U; price complete with album \$4.72.

Contents: How Beautiful Upon the Mountains; Great Peace Have They; Open the Gates of the Temple; Calvary; The City Foursquare; Ninety-first Psalm; I Heard the Voice of Jesus Say; That Sweet Story of Old.

WEDDING TUNES. Earl Rogers (vocal) & organ. Three 10" records (6 sides) in Set BIBLETONE-W; price complete with album \$3.67.

Contents: Wedding Marches (Mendelssohn & Wagner); O Promise Me & I Love You Truly; Because; O Perfect Love.

BEBOP. Red Rodney's Be Boppers & Neal Hefti and his Orchestra. Three 10" records (6 sides) in Set K-140; price complete with album \$3.15.

Contents: A Cent and a Half; Charge Account; I Woke Up Dizzy; Sloppy Joe's; Fine and Dandy; Elevation.

IRVING FAZOLA'S DIXILANDERS. Three 10" records (6 sides) in Set K-138; price complete with album \$3.15.

Contents: Jazz Me Blues; Someday Sweetheart; Mostly Faz; With You Anytime You; Isle of Capri; When Your Lover Has Gone.

TENOR JAZZ. Babe Russin Quintet, Corky Corkin Orchestra, Coleman Hawkins' All American Five; Cozy Cole's Orchestra, Herbie Heymer's Orchestra. Three 10" records (6 sides) in Set K-136; price complete with album \$3.15.

Contents: 5054 Whitsett; You Know It; Under a Blanket of Blue; China Boy; They Didn't Believe Me; Wicks Nicks.

GEORGE BARNES SEXTET. Three 10" records (6 sides) in Set K-135; price complete with album \$3.15.

Contents: Laughing at Life; Barnes at Dublin's; Lover Come Back To Me; Pink Elephants; Windy City Flash; What's the Use.

LESTER YOUNG QUARTET. Two 10" records (4 sides) in Set K-148; price complete with album \$2.89.

Contents: I Never Knew; Just You, Just Me; Sometimes I'm Happy; Afternoon of a Basie-ite.

J. C. HEARD QUINTET & BARNY BIGARD QUARTET. Three 10" records (6 sides) in Set K-141; price complete with album \$3.15.

Contents: Rose Room; Coquette; Groovin' with J. C.; All My Life; What's the Use; Why Do I Love You.



DOMESTIC SINGLE RECORDS

BALFE: Kilarney & **TRADITIONAL:** Down by the Glenside. Christopher Lynch (tenor) & Victor Orchestra conducted by Maximilian Pilzer. 10" record (2 sides), No. V-10-1396; price \$1.00.

BEETHOVEN: Adelaide, Op. 108 (arr. Liszt). Egon Petri (piano). 12" record (2 sides), No. C-72163D; price \$1.25.

DEBUSSY: Rêverie & **RAVEL:** Pavane pour une Infante defunte. E. Robert Schmitz (piano). 12" record (2 sides), No. V-12-0066; price \$1.25.

ENESCO: Romanian Rhapsody No. 1. Symphony Orchestra conducted by Leopold Stokowski. 12" record (2 sides), No. V-12-0069; price \$1.25.

FIBICH - SCOTTI: My Moonlight Madonna & **RODGERS:** It's a Grand Night for Singing. Helen Traubel (soprano) & Orchestra conducted by Charles O'Connell. 10" record (2 sides), No. C-17510D; price \$1.00.

GLINKA: Kamarinskaya (Fantasia on 2 Russian Folk Songs). Pittsburgh Symphony Orchestra conducted by Fritz Reiner. 12" record (2 sides), No. C-12715D; price \$1.25.

GLUCK: Orfeo ed Euridice — Che farò senza Euridice & **THOMAS:** Mignon — Gavotte. Nan Merriman (mezzo-soprano) in Italian & French) & Victor Orchestra conducted by Frieder Weissmann. 12" record (2 sides), No. V-12-0067; price \$1.25.

KHACHATURIAN: Gayne — Sabre Dance. Chicago Symphony Orchestra conducted by Artur Rodzinski. Masquerade — Waltz. Boston "Pops" Orchestra conducted by Arthur Friedler. 12" record (2 sides), No. V-12-0209; price \$1.25.

KHACHATURIAN: Gayne — Sabre Dance. Lullaby. Oscar Levante (piano) & Columbia Concert Orchestra conducted by Lou Bring. 10" record (2 sides), No. C-17521D; price \$1.00.

KREISLER: Stars in Your Eyes (from "The King Steps Out") & **NEVIN:** The Rosary. Fritz Kreisler (violin) & Victor Orchestra conducted by Donald Voorhees. 10" record (2 sides), No. V-10-1395; price \$1.00.

MARKS: Mr. Lincoln and his Gloves & **KLEIN-SINGER:** Absalom My Son. George London (baritone) & Josef Blatt (piano). 12" record (2 sides), No. V-12-0238; price \$1.25.

PUCCINI: Gianni Schicchi — O mio babbino caro & La Bohème — Quando me'n vo soletta (Musetta's Waltz). Bidú Sayão (soprano in Italian) & Metropolitan Opera Orchestra conducted by Pietro Cimara. 10" record (2 sides), No. C-17515D; price \$1.00.

STRAUSS (JOSEF): Music of the Spheres — Waltz (Sphärenklänge, Op. 235). Boston "Pops" Orchestra conducted by Arthur Fiedler. 12" record (2 sides), No. V-12-0068; price \$1.25.

STRAUSS (JOHANN II): Waltz Medley. Arthur Whittemore & Jack Lowe (duo-pianists). 10" record (2 sides), No. V-10-1362; price \$1.00.

WILDER: Seldom the Sun & **PORTER:** Night and Day. Arthur Whittemore & Jack Lowe (duo-pianists). 10" record (2 sides), No. V-10-1361; price \$1.00.

WILDER: The Neurotic Goldfish & **BROWN:** Temptation. Arthur Whittemore & Jack Lowe (duo-pianists). 10" record (2 sides), No. V-10-1360; price \$1.00.

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